

**SYLLABUS**

**Fall 2018—Tuesdays—8:00AM**

**Lecture Location:** GFS 106 or as assigned

**Lab Location:** Lab time – and as scheduled for Crew assignments.

**Instructors:**

**Elsbeth M. Collins: Assoc. Professor of Practice,  
Head of Production**

**Office:** SDT M201

**Office Hours:** Thurs., Fri. 2-4PM by appointment

**Contact:** [ecollins@usc.edu](mailto:ecollins@usc.edu) 213-821-4034

**Tina Haatainen-Jones: Assoc. Professor of  
Practice, Head of Design**

**Office:** PED 114E (Costume Shop)

**Office Hours:** Tues., Thurs., 12-2PM by appointment

**Contact:** [haataine@usc.edu](mailto:haataine@usc.edu) 213-740-6985

**Takeshi Kata, Asst. Professor of Scenic Design**

**Office:** JEF 200D

**Office Hours:** Wed. 12-1PM, Thurs. 1-2PM by appointment

**Contact:** [kata@usc.edu](mailto:kata@usc.edu) 213-740-4688

**Jeff Flowers, Adjunct Professor of Lighting Design**

**Office:**

**Office Hours:** TBD

**Contact:** [jflowers@usc.edu](mailto:jflowers@usc.edu)

**Philip G. Allen, Associate Professor of Sound  
Design, Director of BFA Sound Design**

**Office:** BIT 2

**Office Hours:** by appointment

**Contact:** [philipga@usc.edu](mailto:philipga@usc.edu)

**Course Description and Overview**

Introduction to the non-performance areas of theatrical production (administrative, design, and technical fields) through hands-on participation in USC School of Dramatic Arts productions. Through lectures and related projects, the course will also provide an overview of the design process in the areas of Scenic, Lighting, Costume and Sound Design, as well as in the role of the Stage Manager, Production Manager and all technicians in a production.

**Learning Objectives:** Students will learn the basics of stage crew operations through practical experience, readings, and research, and through lectures and hands-on projects; will be exposed to the creative process of all areas of theatrical design. Each THTR 130 student will participate in a variety of production practicum during the semester.

**Prerequisite(s):** None

**Co-Requisite (s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** Attend the theatre! Acquire the reading materials and familiarize yourself with them.

**Required Readings and Supplementary Materials**

- (Gillette) Seventh Edition - Theatrical Design and Production, An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup by J. Michael Gillette
- Stage Management Course Reader at Bookstore including: (Kelly) The Back Stage Guide to Stage Management, 2<sup>nd</sup> Edition, by Thomas A. Kelly; (Stern) Stage Management, 7<sup>th</sup> Edition by Lawrence Stern; Careers in Technical Theatre (Lawler)

**Description of Grading Criteria and Assessment of Assignments**

**Class Meetings:** Students will attend Tuesday morning lectures headed by Tina Haatainen-Jones and the other THTR 130 faculty. Students must attend every weekly lecture. There will be lectures by and about every design element employed in the theater. **Quizzes will be given every class to assess understanding of the material covered in the reading.** All scheduling, show assignments, changes, etc. will be made in class. **All show assignments will be final after the eighth week of the semester.** Thereafter, changes will only be made in the case of a bona fide emergency. MISSING CLASS WILL NOT BE ACCEPTED AS AN EXCUSE FOR NOT FULFILLING AN ASSIGNMENT. Makeup Quizzes will not be allowed. THTR 130 students will serve on a stage crew for one of the SDA productions. These crews are responsible for running the shows. Possible jobs include and are not limited to deck crew, properties, costume crew, fly system operator, follow-spot operator, light board operator, sound board operator, and assistant stage manager. These assignments begin during “tech week,” usually a full week prior to the opening of the show, and through the strike of the show. You will report to the stage manager, who will make specific assignments, supervise you, evaluate your work, and make grading recommendations.

**Note:** Theatre Majors and Minors will take 1 semester of 130 to fulfill their requirement.

**Grading Criteria:**

***All segments of each track must be completed before a grade will be assigned.***

**Academic requirements – 50%**

Assignment	Points	% of Grade
Quizzes and Attendance – Make up Quizzes will be provided only with a medical notification from Health Center as to your absence. This includes the 3 points for attending the Company Meeting on 8/27/18 at 5:00PM in PED 207	20	20
Midterm Paper (Costume/Scenic/Lighting attention)	20	20
Final Exam – Dec. 11, 2018 at 4:30PM	10	10
<b>TOTAL</b>	<b>50</b>	<b>50</b>

Grades for quizzes and exams are based on the percentage of questions answered correctly. The final letter grade is awarded based on the following percentages (A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

The Midterm and final projects will be graded by Tina Haatainen-Jones in conjunction with the other 130 faculty. If you have specific questions about your grade, please consult first with Els Collins.

- **NB: Please always include THTR 130 in the subject line of any correspondence.**

### Class Meetings:

- Quizzes will be given during classes at the beginning of the class.
- Required reading is due **on** the listed date: always bring your books to class for reference during discussions. There will be a quiz on the reading for that week or on the content covered in the previous week's lecture.
- Turn off all cell phones during class sessions and exams.
- If your phone is on during examinations, you will be asked to leave the room.

### Midterm Project – Due 10/16/18

- Choose 1 of the first two Plays in the SDA Fall Semester to read: *Kentucky, Street Scene*. You may not select a play for which you are assigned to crew.
- Read the play you will attend as an audience member in preparation for your midterm paper. Do **not** choose a play that you are a crew participant for, or are in the cast of. Do **not** choose an Independent Student Production or Opera Production.
- Write a paper analyzing two to three of the design elements in the production. Using the information gathered from the lectures on Scenic or Costume Design or Lighting Design, describe how these three areas of design enhanced or detracted from the production. **Support these opinions with specific references to the text.** The paper should be 3-4 pages in length. Specific details are key. You should attend the production with a non-electronic means of recording your observations so that they will be fresh when writing the paper. Papers should be double-spaced, with any research footnoted. This midterm paper will be turned in via Blackboard TurnItIn by 10/16/18 at 5:00PM.

### Final Exam-

- **The Final Exam will be administered on Tuesday, December 11, 2018 at 4:30PM, which is the Mandatory Final Exam Meeting Time. This will be a multiple choice exam with approximately 75 questions about the reading and lecture content covered during the semester.** Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166.

### Practicum requirements – 50%

50% Completion of Running Crew Assignment

The following criteria will be considered in grading your crew participation:

Assignment	Points	% of Grade
Crew member on time? If late, provided SM with advance warning?	5	5
Followed directions?	5	5
Took initiative in tasks?	10	10
Positive attitude toward SM/Designer/Director/Cast/Staff	10	10
Devoted 100% Attention	10	10
<b>If Light/Sound Board Op: did appropriate pre-show checks per instructions</b>	10	<b>10</b>
<b>If Deck Crew: shared responsibilities in sweeping, mopping and setting props</b>	10	<b>10</b>
<b>If Costume Crew: shared laundry and presetting duties</b>	10	<b>10</b>
<b>TOTAL (NB: Crew member will be assigned one of the bold areas above)</b>	50	<b>50</b>

NB:

- Points will be subtracted for lateness without a call to the SM
- Points will be subtracted for not attending.
- If you are ill or injured and cannot attend a rehearsal or performance inform your stage manager ASAP. A doctor's note will be required for verification. Depending on the duration of the illness you may need to complete another crew assignment.

**If you are removed from a crew due to poor behavior, or if you do not complete your crew assignment, you will fail the course. The assessment of the performance of assigned tasks is based on your being there to perform those tasks at all scheduled rehearsals and performances. Absence from an entire rehearsal or performance will severely impact grading of the practicum portion of the class.**

- The use of any device to photograph or capture any portion of the rehearsal process is strictly prohibited with the exception of that which will facilitate production work as determined by the appropriate faculty.
- Phones should be silenced when backstage.
- When you are engaged in the crew assignment, the crew assignment must be given top priority. This means that you should not be talking on your phone or texting or watching media on any your devices when your attentions are needed to execute presets or cues.

**Lab Parity:** Because the requirements will vary from show to show, the lab assignments will vary from participant to participant. So, apart from each student putting in an equivalent amount of time during a given semester, parity of lab experience is not guaranteed.

**Crew Etiquette:** Intentionally unsafe work practices and other such "horseplay" can result in serious injury to yourself and others. Such activities will not be tolerated and will be addressed by a penalty ranging from a reduction in the assigned grade to removal from the class. If you cause injury to another person through an intentional act, you may also be liable for criminal and civil penalties. **Proper attire is required for dress rehearsals and performances.** Long-sleeved black shirts, long black pants, dark socks and **sturdy closed toe and heel shoes** will be required for your dress rehearsals and performances. **Sturdy closed toe and heel shoes** should be worn and long hair should be pinned or tied back whenever you are in the theatre.

**THTR 130 Lab Sessions:** For your scheduled lab session you will attend the following times for your scheduled show in the appropriate theatre. **NB: This Fall's repertory for the BFA SR plays has created alternative Tech/Performance Schedules. Please refer to the Excel Production Schedule in the Blackboard Crew Content Folder.** You will get more specific information from the stage manager of your show but the general schedule is as follows:

Thursday (1 week before opening)	6:00PM-10:00PM Meet and Greet
Friday	6:00PM-10:00PM Lighting and Sound Tech
Saturday	10:00AM-10:00PM Tech- 10 out of 12s
Sunday	10:00AM-10:00PM Tech- 10 out of 12s
Monday	6:00-11:00PM Dress Rehearsal (Proper crew attire req.)
Tuesday	6:00-11:00PM Dress Rehearsal (Proper crew attire req.)
Wednesday	6:00-11:00PM Final/Photo Dress (Proper crew attire req.)

Thursday (opening)	6:00PM Call for 7:00PM Perf. (Proper crew attire req.)
Friday	6:00PM Call for 7:00PM Perf. (Proper crew attire req.)
Saturday	1:00PM Call for 2:30PM Perf. (Proper crew attire req.) 6:30PM Call for 8:00PM Perf. (Proper crew attire req.)
Sunday	1:00PM Call for 2:30PM Perf. (Proper crew attire req.) 5:00PM -10PM Strike

**Final Examination Date: FALL SEMESTER FINAL is Tuesday, December 11, 2018 4:30PM**

Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

**Course Schedule: A Weekly Breakdown**

**Syllabus**

**Week 1                    Duncan Mahoney, Tina Haatainen-Jones, Els Collins, Phil Allen, Jeff Flowers**

**8/21/18**

**GFS 106**

All - Introduction to the Course. Purpose of the course.

Overview of Course

Review Syllabi and semester assignments

Explain dossier process and how to indicate

which production you'd like to work on.

**NB: BFA Sophomore Actors must crew in fall.**

**Please note the religious holidays during the Fall Semester and do not sign up for a show which conflicts with your attendance:**

Rosh Hashanah: September 10th and 11th

Yom Kippur: September 19<sup>th</sup>

Sukkot: September 24th and 25th, October 1st and 2nd

Describe backstage etiquette, proper attire for theatres

How/when you will meet your stage manager for your show

Basic Timeline for Crews to follow during tech.

What you should know by the end of this class.

Duncan – general backstage and strike safety

**Reading:** (Gillette) Theatrical Design and Production

Chapter 1, pp. 1-22 Production Organization and Management

Chapter 3, pp. 37-49 A Brief History of Theatre Architecture and Stage Technology

**Assignment:** Contact your family scheduler for things you need to do. Complete your Dossier in class or to turn in **by Thursday, August 23, 2018 - you may drop them off in Els Collins' mailbox at DRC 116 or email them to her at [ecollins@usc.edu](mailto:ecollins@usc.edu). If you do not get your dossier in by this time, there is a higher chance you may be assigned to a show you did not select.**

Crew assignments will be posted on Friday, August 24, 2018 by 5:00PM. Check the Crew Folder in Blackboard for Posted Crew List. It is **mandatory** that you check Blackboard and inquire if you do not find your name on the crew list or the shop list.

**Week 2**  
**8/28/18**  
**GFS 106**

**Elsbeth M. Collins, Head of Production -Stage Management**

Description of Arc of Stage Manager's job through a production  
Sort out Dossier confusion after Auditions (10 mins)

NB: If you are in Shop Track, you should be in GFS 116 for this class and the remainder of the semester. Shop Labs begin on Monday, August 27, 2018.

**Reading for today:** (Gillette) Theatrical Design and Production

Chapter 1, pp. 1-22 Production Organization and Management

COURSE READER:

The Back Stage Guide to Stage Management, 2<sup>nd</sup> Edition, by Thomas A. Kelly

Chapter 1, pp. 19-26 What Does a Stage Manager Do?

Chapter 2, pp. 40-47 Preproduction

Chapter 7, pp. 140-157 Load in and Technical Rehearsals

Stage Management, 7<sup>th</sup> Edition, by Lawrence Stern

Chapter 9, pp. 144-149 Keeping the Cast on Time

**Assignment:** You will attend tool training this week. Please attend the THTR 130 Lab section on your schedule and report to Duncan Mahoney at TTL at that time. This training is critical to your safe use of tools during strikes which are mandatory.

**Week 3**  
**9/4/18**  
**GFS 106**

**Elsbeth M. Collins, Director of Production Stage Management Lecture 2**

Topics – Etiquette of crew. Running sheets and how to read them.

Crew jobs – Light Board Operator, Follow Spot Operator, Sound Board Operator, Deck Crew/Props, Costume Crew

Production Management Overview

**Introduce Stage Managers for Fall Shows**

This week, the SDA Stage Managers will meet with crew members assigned to *all Fall Productions*. The Stage Managers will provide you with printed versions of:

1. The Tech Schedule including Meet and Greet, Tech, 10 out of 12s, Costume Crew Schedules, Dress Rehearsals and Performances.
2. Review expectations of crew members – attire, behavior, checking in and out with SMs, what each area may be asked to do; i.e., mopping, dimmer check, sound check, props preset, laundry and mandatory participation in strike.
3. SMs will ask crew to sign off on the correct spelling of names for the programs and will get contact phones, emails. Put your SM's phone number into your phone!

**Week 4**  
**9/11/18**

**Takeshi Kata, Asst. Professor of Scenic Design- Scenic Design Lecture I**

Overview of Scenic Design. What does the Scenic Designer do?

How to read a play as a scenic designer. Arc of the process.  
 Discussion of how to approach evaluating a successful scenic design for the midterm-assigned play, 1 of the first two Plays in the SDA Fall Semester: *Kentucky or Street Scene*. You may not select a play for which you are assigned to crew.

Discussion of how a scenic designer might watch a play and how you determine the success of a design.

**Reading for today:** Theatrical Design and Production, by J. Michael Gillette  
 Chapter 4, pp. 52-75 The Stage and Its Equipment  
 Ch. 9, pp. 163-180 Scenic Design

**Week 5  
 9/18/18**

**Takeshi Kata, Asst. Professor of Scenic Design – Scenic Design Lecture II**

Topics – Basic knowledge of the components of a set; flats vs. platforms,

Types of plans, concept of scale, stair safety considerations, types of flats, basic Scenic Painting language. One set vs. multi set, vs. unit set

How does Scenic Design impact Actors?

**Practicum:**

**KENTUCKY - BA 1 MCCLINTOCK**

**Meet and Greet Thurs., 9/20/18 6:00PM**

**KENTUCKY BA 1 MCCLINTOCK Tech Fri., 9/21/18 6-10PM, Sat. 9/22/18 10:00AM-10:00PM; Sun., 9/23/18 10:00AM-10:00PM**

**Week 6  
 9/25/18  
 GFS 106**

**Tina Haatainen-Jones, Director of Design – Costume Design Lecture I**

Overview of Costume Design. What does the Costume Designer do?

How to read a play as a costume designer. Arc of the process.

Discussion of how to approach evaluating a successful costume design for the midterm-assigned play, 1 of the first two Plays in the SDA Fall Semester: *Kentucky or Street Scene*. You may not select a play for which you are assigned to crew.

Discussion of how a costume designer watches a play and determines the success of the costume design.

**Reading for today:** Theatrical Design and Production, by J. Michael Gillette  
 Ch. 18, pp. 450-469 Costume Design

**Practicum: PLEASE NOTE THESE BFA SR PLAYS DO NOT FOLLOW THE USUAL SCHEDULE FOR TECH**

**BUS STOP - BFA SR REP PLAY 1 SCENE DOCK**

**WHEN YOU COMIN' BACK, RED RYDER? - BFA SR PLAY 2 SCENE DOCK**

**BUS STOP Meet and Greet Wed., 9/26/18 6:00-10:00PM**

**BUS STOP Tech Thurs., 9/27/18, Fri., 9/28/18, 6-10PM,**

**Sat. 9/29/18 10:00AM-10:00PM;**

**RED RYDER? BFA SR 2 SCENE DOCK Meet and Greet/Tech Sun., 9/30/18 10:00AM-10:00PM**

**KENTUCKY - BA 1 MCCLINTOCK**

**Dress Rehs. Mon., 9/24/18 6:00-11:00PM;**

**Tues., 9/25/18 6:00-11:00PM;**

**Wed., 9/26/18 6:00-11:00PM**

**KENTUCKY - BA 1 MCCLINTOCK**

**Perfs: Thurs., 9/27/18, Fri. 9/28/18 7:30PM, Sat. 9/29/18**

**2:30 & 8:00PM, Sun. 9/30/18 2:30PM followed by**

**mandatory strike**

**Call times are at least 90 minutes before curtain times**

**Week 7  
10/2/18  
GFS 106**

**Tina Haatainen-Jones, Director of Design – Costume Design Lecture II**

Topics – Basic knowledge of the components of a costume;

Silhouette, fabric, trims; Craft and cost considerations, effects of costumes on the body and performance, fitting etiquette -The Actor's role in fittings (what should they do and not do?), Types of drawings required, types of shoes, petticoats. What does it mean when a director asks for a Unit costume vs. multiple changes vs. one costume.

How does Costume Design impact Actors?

**Practicum: STREET SCENE BFA JR BING**

**Meet and Greet Thurs., 10/4/18 6:00PM**

**Tech Fri., 10/5/18 6-10PM,**

**Sat. 10/6/18 10:00AM-10:00PM;**

**Sun., 10/7/18 10:00AM-10:00PM**

**Practicum: RED RYDER? TECH, Mon. 10/1/18 6-10PM**

**Tues., 10/2/18 6-10PM**

**Wed., 10/3/18 6-10PM**

**BUS STOP Dress Rehs. Thurs., 10/4/18 6-11PM,**

**Sat., 10/6/18 10AM-3:00PM**

**RED RYDER? Dress Rehs. Fri., 10/5/18 6-11PM**

**Week 8  
10/9/18  
GFS 106**

**Jeff Flowers, Adjunct Lecturer of Lighting Design Lecture I**

Overview of Lighting Design. What does the Lighting Designer do?

How to read a play as a lighting designer. Arc of the process.

Discussion of how to approach evaluating a successful lighting design for the midterm-assigned play, 1 of the first two Plays in the SDA Fall Semester: *Kentucky or Street Scene*. You may not select a play for which you are assigned to crew.

Discussion of how a lighting designer watches a play and determines the success of the lighting design.

**Reading for today: (Gillette) Theatrical Design and Production**

**Ch. 14, pp. 345-382 Lighting Design**

**Practicum: STREET SCENE BFA JR BING Dress Rehs.**

**Mon., 10/8/18 6:00-11:00PM;**

**Tues., 10/9/18 6:00-11:00PM;**



Wed., 10/10/18 6:00-11:00PM PHOTO DRESS  
 STREET SCENE BFA JR BING Perfs: Thurs., 10/11/18,  
 Fri. 10/12/18 7:30PM,  
 Sat. 10/13/18 2:30 & 8:00PM,  
 Sun. 10/14/18 2:30PM followed by mandatory strike.  
 Call times are at least 90 minutes before curtain times.

BUS STOP Dress Rehs.

Wed., Oct. 10, 2018 6-11PM PHOTO DRESS  
 RED RYDER? Dress Rehs. Mon., 10/8/18 6-11PM,  
 Tues., 10/9/18 6-11PM PHOTO DRESS  
 BUS STOP Perfs. Thurs., 10/11/18 7:30PM  
 Sat., 10/13/18 8:00PM  
 Sun., 10/14/18 2:30PM  
 RED RYDER? Perfs. Fri., 10/12/18 7:30PM  
 Sat., 10/13/18 2:30PM

Call times are at least 90 minutes before curtain times.

**Week 9**  
**10/16/18**  
**GFS 106**

**Jeff Flowers, Adjunct Lecturer of Lighting Design Lecture II**

Topics – Basic knowledge of the components of a Lighting Design;  
 Instrumentation; Inventory and cost considerations, effects of lighting on the  
 body and performance. -The Actor's role in tech (what should they do and not  
 do?), Types of drawings and paperwork required, types of accessories, top hats,  
 gels, gobos. How does Lighting Design impact Actors?

**Reading:** (Gillette) Theatrical Design and Production

Ch. 14, pp. 345-382 Lighting Design

**Assignment:** MIDTERM PAPERS DUE by 5:00PM.

Turn in via Turnitin Assignment in Blackboard.

**Practicum:**

BUS STOP Perfs. Fri., 10/19/18 7:30PM  
 Sat., 10/20/18 2:30PM  
 Sun., 10/21/18 5:00PM Call for mandatory  
 strike.  
 RED RYDER? Perfs. Thurs., 10/18/18 7:30PM  
 Sat., 10/20/18 8:00PM  
 Sun., 10/21/18 2:30PM followed by  
 mandatory strike.

Call times are at least 90 minutes before curtain times.

**ONDINE BA 2 MCC**

Meet and Greet Thurs., 10/18/18 6:00PM  
 Tech Fri., 10/19/18 6-10PM,  
 Sat. 10/20/18 10:00AM-10:00PM;  
 Sun., 10/21/18 10:00AM-10:00PM

**Week 10**  
**10/23/18**  
**GFS 106**

**Philip G. Allen, Assoc. Professor of Sound Design Lecture I**

Overview of Sound Design. What does the Sound Designer do?

How to read a play as a sound designer. Arc of the process.

Discussion of how to approach evaluating a successful sound

design for the midterm-assigned play, 1 of the first two Plays in the SDA Fall Semester: *Kentucky or Street Scene*. You may not select a play for which you are assigned to crew.

**Reading for today:** (Gillette) Theatrical Design and Production  
Ch.21, pp. 523-549 Sound Design and Technology

**Practicum:** **ONDINE BA 2 MCC**  
**Dress Rehs. Mon., 10/22/18 6:00-11:00PM;**  
**Tues., 10/23/18 6:00-11:00PM;**  
**Wed., 10/24/18 6:00-11:00PM**  
**ONDINE BA 2 MCC**  
**Perfs: Thurs., 10/25/18 7:30PM**  
**Fri. 10/26/18 7:30 PM,**  
**Sat. 10/27/18 2:30 & 8:00PM, Sun. 10/28/18 2:30PM**  
**followed by mandatory strike.**  
**Call times are at least 90 minutes before curtain times.**

**HAPPY END BA BIT BING Meet and Greet**

**Wed., 10/24/18 6:00PM**

**Tech Thurs., 10/25/18, Fri., 10/26/18 6-10PM,**  
**Sat. 10/27/18 10:00AM-10:00PM;**  
**Sun., 10/28/18 10:00AM-10:00PM**

**Week 11**  
**10/30/18**

**Philip G. Allen, Assoc. Professor of Sound Design Lecture II**

Topics – Basic knowledge of theatrical sound; components of a system, digital vs. analog sources and storage media, microphone types and impedances. Discussion of sound and the home recording studio?  
How does Sound Design impact Actors?

**Practicum:** **HAPPY END BA BIT BING Dress Rehs.**  
**Mon., 10/29/18 6:00-11:00PM;**  
**Tues., 10/30/18 6:00-11:00PM;**  
**Wed., 10/31/18 6:00-11:00PM**  
**HAPPY END BA BIT BING Perfs: Thurs., 11/1/18 and**  
**Fri. 11/2/18 7:30PM, Sat. 11/3/18 2:30 & 8:00PM, Sun.**  
**11/4/18 2:30PM followed by mandatory strike.**  
**Call times are at least 90 minutes before curtain times.**

**Week 12**

**11/6/18**  
**GFS 106**

**Jeff Flowers, Adjunct Lecturer of Lighting Design Lecture I –**  
**PROJECTION DESIGN**

Overview of Projection Design. What does the Projection Designer do?  
How to read a play as a projection designer. Arc of the process.  
Discussion of how to approach evaluating a successful projection design for a play. Discussion of Projection Design as it relates to both Scenic Design and Lighting Design.

**Reading for today:** (Gillette) Theatrical Design and Production  
Ch. 17, pp. 435-449 Projections and Media

**Practicum:** **THE SIGN IN SIDNEY BRUSTEIN'S WINDOW MCC MCCLINTOCK**  
**Meet and Greet Thurs., 11/8/18 6:00PM**

Tech Fri., 11/9/18 6-10PM,  
Sat. 11/10/18 10:00AM-10:00PM;  
Sun., 11/11/18 10:00AM-10:00PM

Week 13  
11/13/18

**Elsbeth M. Collins and Hannah Burnham, Properties Manager - PROPS**  
prop acquisition options, organizational considerations. How do Props impact Actors?

**Reading for today:** (Gillette) Theatrical Design and Production  
Ch. 13, pp. 316-328 Stage Properties

**Practicum:** **THE SIGN IN SIDNEY BRUSTEIN'S WINDOW –MCC Dress Rehs.**  
**Mon., 11/12/18 6:00-11:00PM;**  
**Tues., 11/13/18 6:00-11:00PM;**  
**Wed., 11/14/18 6:00-11:00PM**  
**THE SIGN IN SIDNEY BRUSTEIN'S WINDOW MCC Perfs:**  
**Thurs., 11/15/18,**  
**Fri. 11/16/18 7:30PM,**  
**Sat. 11/17/18 2:30 & 8:00PM,**  
**Sun. 11/18/18 2:30PM followed by mandatory strike.**  
**Call times are at least 90 minutes before curtain times**

Week 14  
11/20/18

**Tina Haatainen-Jones, Els Collins, Takeshi Kata, Jeff Flowers, Phil Allen**

The Design Process and Collaboration Exercise – Wrapping it up

- Considerations of 1) commitment, 2) analysis, 3) research, 4) incubation, 5) selection, 6) implementation, and 7) evaluation
- Collaboration between design areas in Composition and Design.
- A conversation about the importance of collaboration in technical rehearsals between the Stage Manager, Lighting Designer and Sound Designer; architecture and synchronicity of cues; budgeting and sharing build time during tech; headset happiness; stage manager's role during tech; how to talk to your designers and actors during tech.

**Reading for today:** Theatrical Design and Production, by J. Michael Gillette  
Chapter 2, pp. 22-36 The Design Process  
Ch. 5, pp. 76-88 Style, Composition and Design

**Practicum:** **There are no techs or performances this week due to Thanksgiving Recess. Happy Turkey Day!**

Week 15  
11/27/18  
GFS 106

**QUIZ TIME IN CLASS REVIEW**

In Class Review of Semester's Material in a QUIZ Show format.

**NB: Fill out Instructor Evaluations online through BLACKBOARD.**

Week 16  
12/4/18

**STOP DAYS – NO CLASS MEETING**

**Assignment:** Review for final. Final may cover material in the reading, Material covered in lectures and practical knowledge gained in the course of your crew assignment.

**Final Examination Date: FALL SEMESTER FINAL is Tuesday, December 11, 2018 4:30PM**

Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### **Support Systems:**

*Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

*National Suicide Prevention Lifeline - 1-800-273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

*Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

*Student Support & Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC – <https://diversity.usc.edu/>*

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students